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●137
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764

[facing p. 115]

PLATE XVII

A Kol burial ground near Barela. The two mounds represent recent interments. Broken Bangles are in evidence on the Ground.

Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XXII.

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A shrine to the Buffalo god Bhainsokhar, at Benda. The plant growing on the platform is the Tulasi.

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Kol shrine to Khermai in Jubbulpore Mill area.

Shrine to Jogni devi beside the doorway of a Kol House. Note the black glass Bangles on the bamboo stick and the Ghi marks below.

[Facing p. 136]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XXIII.

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A Village shrine near Sihora. The Panda stands at the right. The shrine is at the base of a Nim tree.

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A closer view. Note the iron lash, Salagrama stone, flags and spiked sandals.

[facing p. 137]

l:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

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221
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415
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491

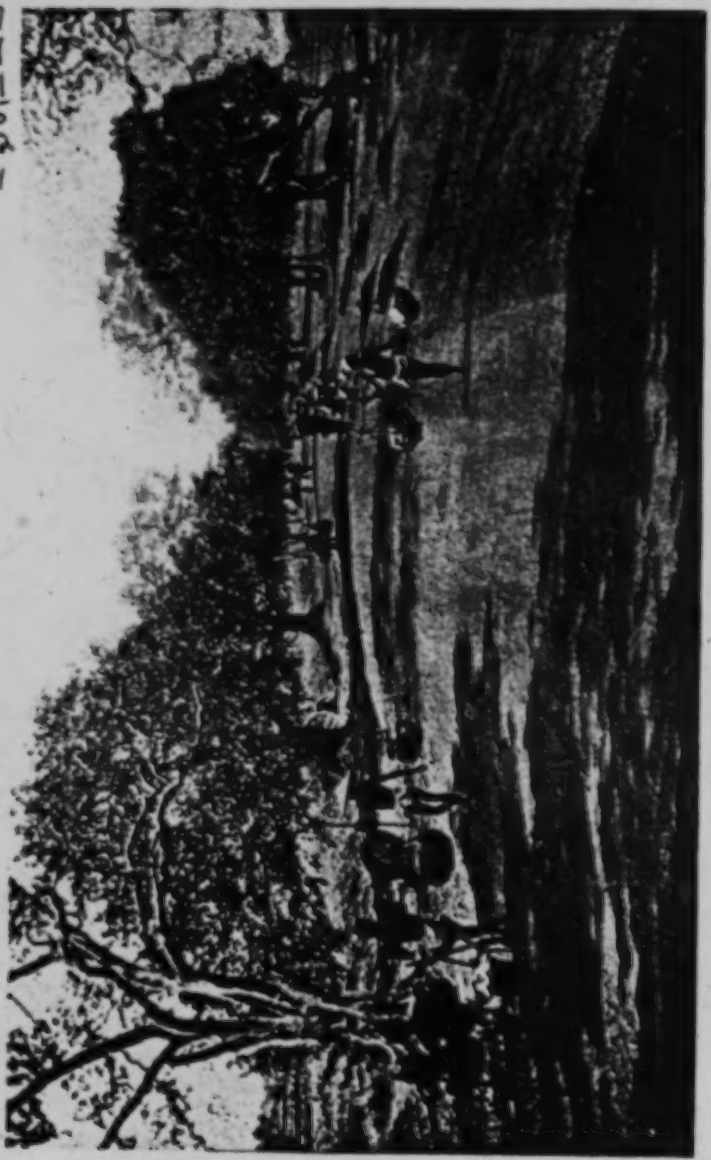

PLATE XXIX

Kols migrating North following the Wheat Harvest.

[facing p.277]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

APPENDIX III

NOTES ON POETRY IN CHAPTER XI[1]

I. SONGS OF NATURE.

1. A *dohdrî* from Katni. The theme of love is also set forth. The crow is symbolical of an ordinary human being.

2. The chakahî-chakî (or Chakhî-chakvâ) (*casarca rutila*) birds are a pair supposed to be under an eternal curse. During the day they may stay together and sport in the river, but when night comes they must be separated and stay apart from one another. A *dohdrî* from Katni.

3. A *dâdrâ* from Imalhapur village.

4. A *dohdrî* from Katni.
Bêlâ: a kind of jasmin. *Chameli*: a creeper of the jasmin type.
Sarangî: a one-stringed country violin.
Sitâr: an instrument usually having seven strings.

5. A *birhâ* or forest song. This is sung as one walks through the forest and no musical instrument is used to accompany it. The woman is anxious about her husband whom she calls her lord.

II. LIFE: ITS JOYS AND SORROWS.

1. This song is a *rdî* from Sihora.

2. The 'green month' is *Sâwan*, which corresponds to the last half of July and the first half of August. The rains by this time have set in well and the heat-scorched landscape has been transformed. It is of the *dâdrâ* type of song and comes from Barela.

3. A *dâdrâ* from Katni.

4. A wedding *dohdrî* from the village of Salavara. This song and others like it are used to tease the bridegroom. Here the girl is said to protest the choice of a mate for her.

5. A *dâdrâ* from Katni.

6. Called '*bârhâmâsî*.' 'A twelve-month song.' Sung by women who have to stay at home while their husbands go afar for work. This song is from Katni and comes from a woman. There are only ten of the Hindi months named here: Sâwan and Pûs are omitted by the singer, probably by error. The Hindi months are as follows—

Âsâṛh	..	June-July.
Sâwan	..	July-August (omitted in the poem).
Bhâdon	..	August-September.
Kunwâr	..	September-October.
Kâtika	..	October-November.
Agahana	..	November-December.
Pûs	..	December-January (omitted above).
Mâgha	..	January-February.

[1] [The native texts of songs and poetry will be found on pp. 221-244.—Analyst]

1;Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

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Khambā: the sacred post.
Kalas: The water pot.
Chauka: The small raised platform under the booth.
Haldī: Turmeric (*Circuma longa*).

7. This is a wedding song from Barela. The headings indicate the time the song is sung.

8. The important guests are teased by being told that they are being fed with food fit only for animals.

9. Another song with a sting. Sung in connection with the arrival of the bridegroom's party. From Salavara.

10, 11. From Barela.

12. A marriage *dādrā* from Barela. The whole is a coarse series of jesting absurdities: the unmarried woman can hardly have a daughter-in-law, and yet the latter is pregnant. It is, however, her sister who is fed the food given to women in confinement, and a woman who is a mere spectator to all this suddenly gives birth to the child which a barren woman takes and suckles. [522]

13. A wedding *dādrā* from Katni. The *kadam* tree is the *Nauclea orientalis*. In wedding imagery the bridegroom is frequently likened to a parrot.

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14. A *rāī* from Katni. The spot of vermilion denotes a living husband.

15. A wedding song from Barela in which the bride is teased and warned to be careful. A lakh is 100,000. [80]

16. From Barela. The *barāt* is being teased. Kajli forest is a forest frequented by elephants. A *gutkā* is a magic ball prepared by devotees which, when eaten, is supposed to make one invisible. Here it makes others disappear [189]

V. Songs of Religion.

1. *Dādrās* from the vicinity of Katni. These are examples of numerous songs of this nature which were collected and translated but are not reproduced here. It is likely that most of the songs centering about Rām and his experiences in search of Sītā are borrowed as in their actual worship Rām is seldom taken into account by Kols. Dasarath was the father of Rām.

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[177]

3. From Sihora: a *rāī*.

4. A *dohārī* from Imalhapur. The *ghumachī* is said to be a fruit of reddish colour with black spots upon it. It is probably the *ghunghachī* (*Abrus Precatorius*.) For *chakvā-chakvī* birds see notes on 1: 2. [137]

5. This has references to the Rāmāyana story. A *dohārī* from Imalhapur.

6. A song for the *phāg* season, composed in Garha. *Phāg* and *holī* refer to the same season. A *bunda* is a dot or decoration on the forehead to enhance a woman's beauty. Kashi is the holy city of Benares.

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7. A *bhajan* called *sumaran*—'song of remembrance'. Hinglās: or Kailās, the holy mount of Siva in the Himalayas. Maihar: a town and state about 100 miles north of Jubbulpore. It is the seat of the main temple dedicated to Shārdā *devī*. [778]

8. A *bhagat* from Jubbulpore. *Lagan*: the wedding horoscope. *Bardī*: the party which comes to the girl's house bringing the groom with [585]